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Woodberry, George Edward
Notes on the MS. volume of
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No. 35.

NOTES ON THE MS. VOLUME OF SHELLEY'S POEMS IN THE LIBRARY OF HARVARD COLLEGE.

By GEORGE EDWARD WOODBERRY.

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30. Facsimile of the autograph of Shelley's poem "To a Skylark," with a letter from Mr. Edward A. Silsbee.
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NOTES ON THE MS. VOLUME OF SHELLEY'S POEMS

IN THE

LIBRARY OF HARVARD COLLEGE.

By GEORGE EDWARD WOODBERRY.

This volume was given to the Library by Mr. Edward A. Silsbee, who received it from a lady in Florence closely connected with the Shelleys. It is a thin quarto bound in parchment. Many leaves have been cut out, but the titles of the missing poems are supplied by an index at the end. It was plainly a copy-book and not intended for use in original composition. The aim of the following notes is to place before students of the text of Shelley the variations which this volume supplies from the text of Forman's edition. London, 1876. Words in the MS. differing from the Forman text are in *italics;* if the variations are of another character, they are not indicated by difference of type. In disputed passages, when no information is given below, it is to be understood that Forman's text is sustained by the MS. Variations in pointing and capitalizing are, as a rule, not noted; neither are the cancelled readings. Forman's titles, when differing from those in the MS., are printed in italics between parentheses.

A facsimile of the draft of *The Skylark* constitutes No. 30 of the series of BIBLIOGRAPHICAL CONTRIBUTIONS, and is here reproduced.

Pages 1–46: cut out.

47–60: THE SENSITIVE PLANT. Pisa, March, 1820. Shelley's hand.

Part I.; lines 29–33, do not occur.
- 47, glide *or* dance
- 49, lawn and moss
- 82, *And* the plumèd
- 83, *in* a sunny sea

Part II. 23, *the* going (Mrs. Shelley's reading)
- 59, *Through* all the sweet

Part III. 23, mist of morning
- 28, And lilies were drooping white and wan
- 30, Leaf *by* leaf, day after day
- 63, *mists*
- 66–69, struck out.
- 100, and *their* sudden flight from *the* frost
- 102, Under the roots

Conclusion. Not divided from the preceding.
- 1, *And if* the
- 5, *Or if* that

Note, Part III., line 30. Shelley's edition reads "*Leaf after leaf, day after day.*" Mrs. Shelley's editions substitute *by* for the second *after*. Mr. Swinburne (*Essays and Studies*, p. 186) supports this reading as probably correct. Forman cites the parallel lines in *Rosalind and Helen*, "*But day by day, week after week*," and "*And hour by hour, day after day.*" The reading afforded by the MS., being identical with these, and more melodious than that of Mrs. Shelley, may safely be accepted. *Lines 66–69:* similarly omitted in Mrs. Shelley's editions, but restored in Forman and Rossetti in the absence of MS. authority for the omission. This authority is now found.

Pages 61–68: A VISION OF THE SEA. Pisa, April, 1820. Mrs. Shelley's hand; the date, Shelley's hand.

Line 8, *sunk* (Mrs. Shelley's reading)
- 35, *by* the waters
- 37, *sits*
- 38, crew *who*
- 87, *the* smiling disguise
- 160, grasps it *convulsively*

Note. The past tenses are not contracted, and the spelling *tyger* is used. See Forman, ii., p. 281, *note* 1; p. 282, *note* 1.

Pages 69–70: TO NIGHT. Mrs. Shelley's hand.

Line 1, *o'er* the western wave

Page 71: AN ANACREONTIC (*Love's Philosophy*). Florence, January, 1820. Shelley's hand.

Line 3, *melt together*
- 15, were *these examples* worth

Note. The poem was first published in *The Indicator*, Dec. 22, 1819. The present MS. version differs from that of *The Indicator*, as above, and also in lines 11 and 12, in which it has the later form. It would naturally be thought that the readings above were earlier than these of *The Indicator*, but the date, January, 1820, is against that view, and in the MS. the word *all* is written before "*these examples*" and crossed out, as if the common reading were in the mind of the writer and had been rejected, or else the reading, "all this sweet work," which occurs in the Stacey MS in Leigh Hunt's *Literary Pocket-Book* for 1819, given by Shelley to Miss Sophia Stacey, Dec. 29, 1820.

Pages 72–75: cut out.

Pages 76–77: AN EXHORTATION. Pisa, April, 1820. Shelley's hand.

Line 10, *in*

Note. The date sustains Rossetti's suggestion that this was the poem sent to Mrs. Gisborne by Shelley, May 8, 1820. (Shelley Memorials, p. 141).

Pages 78–80: ODE TO HEAVEN. Florence, December, 1819. Shelley's hand.

Pages 81–83: SONG (*Rarely, rarely, comest thou*) Pisa, May, 1820. Mrs. Shelley's hand; date, Shelley's hand.

Pages 84–86: A DREAM (*The Question*). Mrs. Shelley's hand.

Line 14, enclosed in parentheses.
15, *Heaven's collected*
31, punctuate, *And bulrushes and reeds,*

Page 87: ODE TO LIBERTY. Shelley's hand.

Lines 1–3, A glorious people vibrated again
The lightning of the Nations — Liberty
From heart etc.
4, *unto* the sky
10, Heaven
11, the spirit's whirlwind *wrapt* it
15, *Deep. I*
16, moon
17, Abyss
18, Heaven
19, Island

Note. The poem ends with line 21, and is crossed out. The punctuation of the opening lines, however, is important in view of Forman's emendation, and the use of capitals (not elsewhere noticed in this paper) is an instructive example of Shelley's habit with regard to them.

Page 90: THE INDIAN SERENADE. Shelley's hand.

Line 3, The winds
4, *burning* (*The Liberal* reading)
7, *Has borne* (Mrs. Shelley reads *has* led, 1824)
11, *The champak* odours (Mrs. Shelley's reading, 1824)
15, As I must *die* on thine (Mrs. Shelley's reading, 1839)
16, *Oh*, belovèd as thou art (Mrs. Shelley's reading, 1839)
17, *Oh.*
23, it *close to thine* again (Mrs. Shelley's reading, 1824)

Note. The text of this poem is much disputed. Forman derives his reading in lines 11, 16, 23, from a MS. found on Shelley's person after his death and deciphered by Browning; the same source gives *hath* for *has* in line 7, agreeing with the first published version, *The Liberal*, no. ii., 1822. In line 15, *die* is omitted by *The Liberal* and by Mrs. Shelley's edition, 1824, but is restored by her in 1839. Rossetti rejects the Browning readings. A MS. copy, given by Shelley to Miss Sophia Stacey in 1819, is said to be extant, but there is no account of it, further than that Rossetti mentions seeing a copy of it.

Pages 91–92: SONG (*Remembrance*). Shelley's hand.

Line 5, As the *earth* when leaves are *dead*
6, *sped*
7, *fled*
10, *her* reign

Note. Forman's text is from a MS. in Shelley's hand on the fly-leaf of a copy of *Adonais*, then owned by Lord Houghton. Rossetti describes a MS., also in Shelley's hand, sent to Mrs. Williams; he received it from Trelawney. The present MS. is Mrs. Shelley's text, and seems intermediate between the other two.

Pages 92–93: TO WILLIAM ("*My lost William*"). Shelley's hand.

Motto: with what truth *may I* say —
Line 16, Of sweet flowers.

Pages 94–97: cut out.

Pages 98–99: blank.

Pages 100–105: TO A SKYLARK. See Facsimile given herewith.

Note. Line 15: the reading *unbodied* disposes of the much disputed emendation, *embodied*, and sustains the original editions.

Pages 106–109: SONG (*To the Men of England*), torn out, except a small portion on which may be read two or three words of stanzas 4 and 8.

Pages 109 (duplicate)–145: HYMN TO MERCURY. Translated from the Greek of Homer. Mrs. Shelley's hand.

Stanza 3, line 7, in *his*
13, 5, *Ocian* spray
14, 5, *Piera's*

29, 7, *wills* not
31, 4, *depth*
32, 7, *neighbor*
43, 3, *hurl*
5, *or* your
53, 3, purpose; as
61, 3, *or*
62, 6, in great *ruth*
74, 2, heifer-*killing*
77, 7, As now. I
85, 7, *as of an* adept
93, 5, *mist*
96, 7, *from* death
97, 2, *covered their love with joy*
5, *wandering* far

Note. The reading in stanza 43, line 3, is a valuable restoration, and several others are worth consideration; that in 97, line 2, especially, seems to settle a difficult point satisfactorily. In stanza 62 it is interesting to compare Rossetti, iii., p. 429, note; here all editions have *wrath* for *ruth*, and Rossetti observes: "The rhyming of 'wrath' with 'untruth' is an ultra-Shelleyan audacity; there is no opening for a suspicion of misprinting." The sense requires 'wrath,' it is true; but the word 'ruth' is written in this MS. It may be remarked also, in stanza 93, that the spelling *mist* for *missed* in Mrs. Shelley's edition, on which Forman annotates, iv., p. 180, note 1, may have been in consequence of the rhymes above; but it is also possibly due to the cramping of the word into a small space at the lower outside corner of the page, as this MS. shows it.

Pages 145 (duplicate)–148: To the Lord Chancellor. Shelley's hand.
Line 50, *snares and arts*
60, *soul is* (Mrs. Shelley's reading in two copies written by her, but not in her editions)

Note. This poem is the only one which shows signs of being composed on the page itself; it is much erased and interlined, and two stanzas, 7 and 8, which the poet found it impossible to shape in their place, are left in confusion and afterwards added at the end in fair script.

Pages 149–150: England (*Lines written during the Castlereagh administration*). Shelley's hand.
Line 4, *death*-white
16, *festival* din (Mrs. Shelley's reading)
25, *the* ("thy" altered) (Mrs. Shelley's reading)

Note. In line 4, *death* is added above the line. The same correction, with others, was adopted by Rossetti from a later MS. in Shelley's hand purchased for an American collector at a sale in 1874.

Page 150: Song (*Good-Night*). Shelley's hand.

Note. Rossetti gives a different version, derived from the Stacey MS. in the *Literary Pocket-Book* already mentioned.

Page 151: Sonnet ("*Ye hasten to the dead*"). Hand different from the others.
Line 7, *must* go
8, *would* know

Note. See Forman, iv., p. 572, and Rossetti, iii., p. 408, for an account of a later MS.

Page 152: Sonnet, to the Republic of Benevento (*Political Greatness*). Shelley's hand.
Line 6, *its* pageant

Note. No explanation of the title has been found.

Pages 153–158: Ballad. Young Parson Richards. Mrs. Shelley's hand; corrections, Shelley's hand.

Note. This is an unpublished poem of twenty-one stanzas of four lines each, except the first, which has five lines. It is entirely valueless in itself and uninstructive with respect either to Shelley or to the growth of his poetical genius.

Page 159: Index, ending on inside of opposite cover. The titles of missing poems thus supplied are as follows, Forman's substitute-titles being italicized:

Page 1: Maddalo and Julian.
30: The Mask of Anarchy
38: To S[idmou]th and C[astlerea]gh (*Similes for Two Political Characters of 1819*)
39: E . . . d (*Sonnet: England in 1819?*)
40: An Ode (*Ode written October, 1819?*)
42: Translation from Moschus (*Pan, Echo and the Satyr*)
43: A Fragment
72: Lines written at Naples
75: Sonnet ("*Lift not the painted veil*"?)
88–90: contents not given, possibly blank.
106: To ——, a sonnet (*Lines to a Reviewer?*)
Men of England, a song.
109: To ——
145: To L[or]d E[ldo]n

Note. Of the poems now contained in this volume, six were published by Shelley with *Prometheus Unbound*. They were The Sensitive Plant, A Vision of the Sea, An Exhortation, Ode to Heaven, To a Skylark, and Ode to Liberty; the first three are marked *published* in the MS. Of the remainder, all were published by Mrs. Shelley in the *Posthumous Poems*, 1824, except To the Lord Chancellor, and England (*Lines written*

during the Castlereagh Administration). Of the poems shown by the Index to be missing, Maddalo and Julian and Lines written at Naples were also published in the same volume. It may safely be conjectured that the Translation from Moschus is the one so entitled in the same volume, and that the two sonnets, not further entitled, are "*Lift not the painted veil*" and "*Alas, good friend*" (*Lines to a Reviewer*), which directly follow "*Ye hasten to the dead*" and *Political Greatness*, also in the same volume. "*Alas, good friend*" is but thirteen lines and the rhymes are not in sonnet form; but the title To ——, a sonnet, would give Mrs. Shelley's authority for calling the poem a sonnet; and, in the absence of any other piece answering to this title and belonging to the period of the MS., it is altogether likely that this is the one referred to. The four sonnets published by Mrs. Shelley in 1824 would then be all in this list. To —— and A Fragment may be any of several pieces so entitled in the *Posthumous Poems*.

It appears, therefore, that all the poems originally in this volume were published by Mrs. Shelley in 1824, except those which had previously appeared with *Prometheus Unbound* and those which were political. Of these last, the Masque of Anarchy was published by Leigh Hunt in 1832; England (*Lines written during the Castlereagh administration*), and To S[idmou]th and C[astlerea]gh (*Similes for two Political Characters of 1819*) were published by Medwin, *Shelley Papers*, 1833, reprinted from *The Athenaeum*, 1832. Mrs. Shelley included in her collected editions of 1839 the above (with variations in the first two), and added To the Lord Chancellor and Song to the Men of England; she also then published the Sonnet, England in 1819, conjectured here to be that indexed as E . . . . d. The "Ode," if a slight conjecture may be based on the grouping by Mrs. Shelley, may be that entitled by her To the Assertors of Liberty (*Ode written October, 1819*), originally published with *Prometheus Unbound*, or possibly the National Anthem, published in the second edition of 1839.

It is possible that Mrs. Shelley used this MS. volume for the *Posthumous Poems*, 1824, and excluded from her collection at that time the political pieces; or she may have derived from it only material for her editions of 1839; or she may have used it upon both occasions. The fact that her exact dates affixed to poems in the edition of 1824 are the same with those in this MS., support the view that she then had access to it. It may not be superfluous to add that her variations from Hunt's later and better MS. of Julian and Maddalo would be explained by this means without the need of supposing that she "edited" the text unadvisedly or carelessly; the date affixed by her, Rome, May, 1819, would also be justified, since these dates are all apparently not those of composition but of entry in the volume. Similar considerations apply to her variations from Hunt in the text of The Masque of Anarchy. The MS. of that poem, which is missing from this volume and which Mrs. Shelley may have used, is apparently not that facsimiled by the Shelley Society in its Publications. Whether this MS. volume was a source of Mrs. Shelley's text or not, it nearly represents it, and is interesting as tending to establish her fidelity to Shelley's MSS. and to increase the authority of her text, when it is not superseded by that of MSS. later than those in her possession.

100

To a Sky-Lark

Hail to thee blithe Spirit!
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.
— insert

In the golden lightning
Of the sunken sun —
O'er which clouds are brightening
Thou dost float & run;
Like an unbodied joy whose race is just begun.

The pale purple even
Melts around thy flight;
Like a star of Heaven
In the broad daylight
Thou art unseen, — but yet I hear thy shrill delight

(4)

~~Sky-water, like~~ Keen as are
the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear
Until we hardly see — we feel that it is there.

2

Higher still & higher
From the earth thou springest
Like a cloud of fire
The blue deep thou wingest
And singing still dost soar, and soaring ever singest

All the earth & air —
With thy voice is loud,
As when Night is bare
From one lonely cloud
The moon rains out her beams — and Heaven is overflowed

What thou art we know not
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody

Like a Poet hidden
In the light of thought,
Singing hymns unbidden
Till the world is wrought
To sympathy with hopes & fears it heard not —

Like a high-born maiden
In a palace-tower,
Soothing her love-laden
Soul in secret hour, which
With music ~~which is~~ sweet as love — & overflows her bower

Like a glow-worm golden
In a dell of dew
Scattering unbeholden
Its aerial hue
Among the flowers & grass which screen it from the view

Like a rose embowered
In its own green leaves —
By warm winds deflowered —
Till the scent it gives thrive
Makes faint with too much sweet these heavy-winged thieves

Sound of vernal showers
On the trembling grass,
Rain-awakened flowers, or
All that ever was
Joyous & clear & fresh, thy music doth surpass.

Teach us, Sprite or Bird
What sweet thoughts are thine;
I have never heard
Praise of love or wine
That pour forth a flood of rapture so divine:

Chorus Hymeneal
Or triumphal chant
Matched with thine, would be all
But an empty vaunt
A thing wherein we feel there is some hidden want

What objects are the fountains
Of thy happy strain
What fields or waves or mountains?
What shapes of sky or plain?
What love of thine own kind? what ignorance of pain?

With thy clear keen joyance
Languor cannot be —
Shadow of annoyance
Never came near thee,
Thou lovest — but ne'er knew love' sad satiety;

Waking or asleep
Thou of death must deem,
Things more true & deep
Than we mortals dream
Or how could thy notes flow in such a chrystal stream?

We look before & after
And pine for what is not.
Our sincerest laughter
With some pain is fraught
Our sweetest songs are those that tell of saddest thought.

Yet if we could scorn
Hate & pride & fear;
If we were things born
Not to shed a tear
I know not how thy joy we ever should come near

Better than all measures
Of delightful sound —
Better than all treasures
That in books are found.
Thy skill to poet were thou scorn of the ground

Teach me half the gladness
That thy brain must know
Such harmonious madness
From my lips would flow
The world would listen then — as I am listening now

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Woodberry, George Edward
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